



JIMMY IS
A TEEN-AGE
MILLIONAIRE?

DECEMBER



25c

A Charlton Publication

HIT PARADER

MY TRUE STORY

WHO PUT THE BOMP
(In The Bomp Ba Bomp)

CRYING

LITTLE SISTER

BLESS YOU

WITHOUT YOU

SAD MOVIES ★ LINDA

KISSIN' ON THE PHONE

BIG COLD WIND

MAGIC MOON ★ CINDERELLA

HIS LATEST FLAME

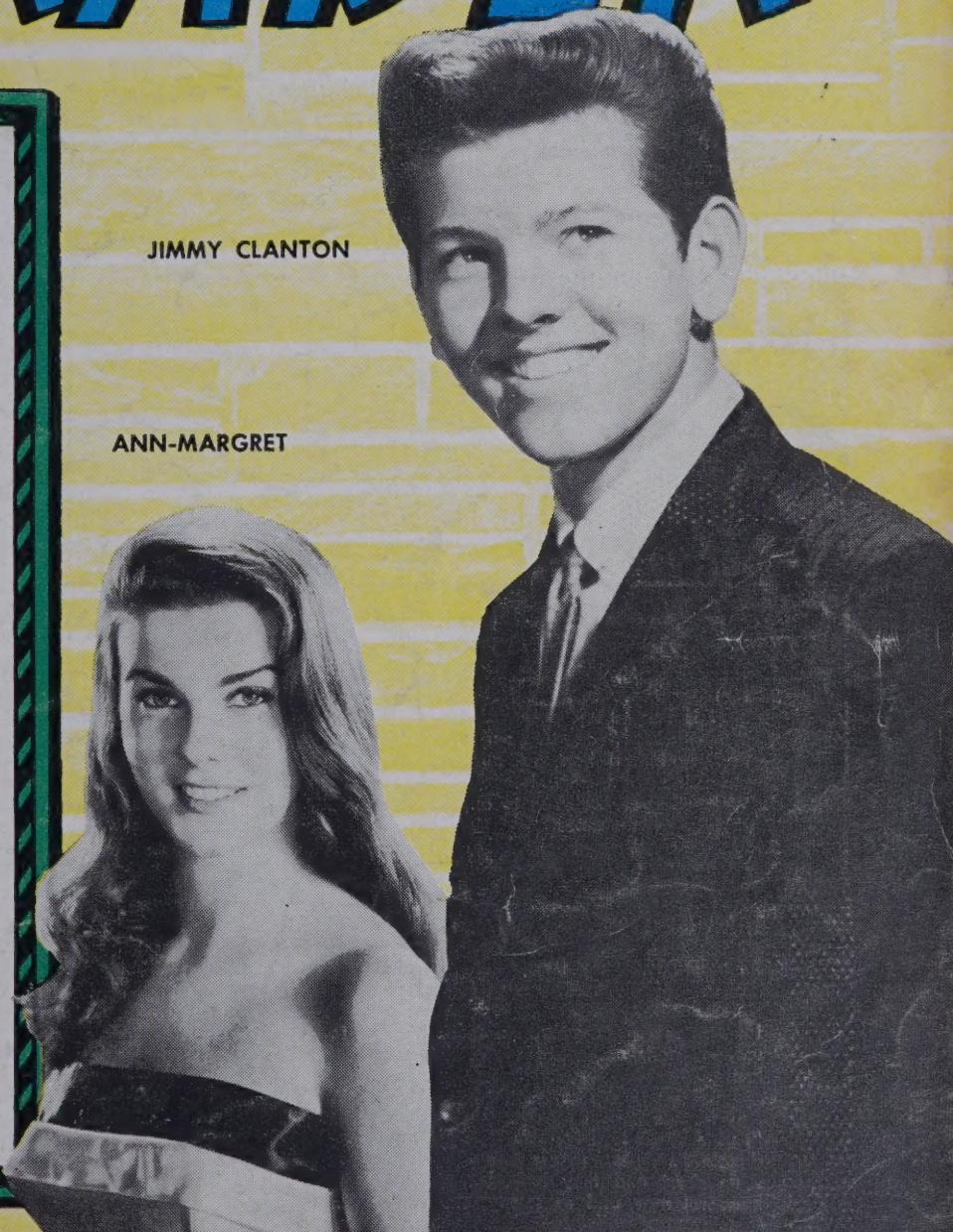
DON'T BLAME ME

I JUST DON'T UNDERSTAND

IT'S YOUR WORLD

JIMMY CLANTON

ANN-MARGRET



AT A RECORDING SESSION WITH TONY ORLANDO

THE CINDERELLA STORY OF ANN-MARGRET

ON THE RECORDING SCENE WITH BOBBY VEE

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BEFORE

AFTER

BUILD THEM UP - in Minutes - INTO LONG, BEAUTIFUL NAILS

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The HIT PARADER BAND WAGON OF

A Charlton

TOP TUNES

Feature

★ HIS LATEST FLAME

DOC POMUS MORT SHUMAN

A very old friend came by today
'Cause he was tellin' everyone in town
Of the love that he just found
And Marie's the name
Of his latest flame
He talked and talked
And I heard him say
She had the longest, blackest hair
And the prettiest green eyes anywhere
And Marie's the name
Of his latest flame
Though I smiled and the tears inside
were burnin'
I wished him luck
And then he said goodbye
He was gone, but his words kept
returning
What else was there for me to do but
cry

Would you believe that yesterday
This girl was in my arms
And swore to me she'd be mine eternally
And Marie's the name
Of his latest flame.

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Sole Selling Agent, Hill & Range Songs, Inc.

★ EVERY BREATH I TAKE

GERRY GOFFIN CAROLE KING

I hardly ever thank the stars above
For sending me your very precious
love
You never hear me say a prayer
Of thanks to Someone way up there
Who gave me such a lovely break
Oh, no, darling
Only with every breath I take
And everytime we have to be apart
I hardly ever find you in my heart
And when it comes to thinking the
thought
Of losing all your love
And never worry how my heart would
ache

Oh, no, darling
Only with every breath I take
Oh, oh, every little breath I take
Only with every little beat of my heart
And every single minute that I'm away
Oh, oh, every little breath I take
Every little breath I take
Oh, oh, oh, oh
Every breath I take.

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vins-Kirshner Associates, Inc.

★ TEARDROPS IN MY HEART

VAUGHN HORTON

You'll never know I cried,
When I found out you lied,
For I've been hidin'
All the teardrops in my heart.
My eyes dare not reveal,
The way I really feel,
Because I know I'll pour my heart out
if I start
Tho' I'm pretending that I don't care,
To be with you, my darling, is my
prayer;

But way down deep inside,
I can't give up my pride,
So I'll just keep on hidin'
Teardrops in my heart.

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★ LITTLE SISTER

DOC POMUS MORT SHUMAN

Little sister, don't you
Little sister, don't you
Little sister, don't you kiss me once or
twice
And say it's very nice and then you run
Little sister, don't you do what your
big sister does
Well, I dated your big sister
And I took her to the show
I went for some candy
Along came Jim Dandy
And they snuck right out the door
Little sister, don't you
Little sister, don't you
Little sister, don't you kiss me once or
twice

And say it's very nice and then you
run

Little sister, don't you do what your big
sister does

Everytime I see your sister
Well, she's got someone new
She's mean and she's evil
Like a little ole boll weevil
Guess I'll try my love with you
I used to pull your pigtails
And pinch your turned up nose
But you've been a-growin'
And, baby, it's been showin'
From your head down to your toes.

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★ SWEET LITTLE YOU

B. MANN LARRY KOLBER

Sweet, sweet, sweet little you
Sweet, sweet, sweet little you
Oh, baby, I'm so in love
Sweet, sweet, sweet little you
Sweet, sweet, sweet little you
I never get enough of, oh, yeah
Sweet, sweet, sweet little you
You got the hands
That I love to hold
You got a love
That won't go cold
You got the kiss
That thrills the soul
Oh, oh, sweet little you
You make me feel so fine, whoa
Sweet little you
Sweet, sweet, sweet little you
And I'm so glad that you are mine,
yeah, oh, yeah

Sweet little you
Sweet, sweet, sweet little you
You say the words
That I love to hear
You got a way
That's so sincere
I just go wild
Each time that you are near, oh, oh
Sweet little you,
Sweet, sweet, sweet little you.

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★ TAKE GOOD CARE OF MY BABY

KING GOFFIN

My tears are fallin'
'Cause you've taken her away
And though it really hurts me so
There's something that I gotta say
Take good care of my baby
Please don't ever make her blue
Just tell her that you love her
Make sure you're thinking of her
In everything you say and do
Ah, take good care of my baby
Now, don't you ever make her cry
Just let your love surround her
Bring rainbows all around her
Don't let her see a cloud in the sky
Once upon a time
That little girl was mine
If I'd been true
I know she would never be with you
So take good care of my baby
Be just as kind as you can be
And if you should discover
That you really don't love her
Just send my baby back home to me.
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★ KISSIN' ON THE PHONE

EARL WILSON LEONARD WHITCUP

Ev'ry night when I'm all alone
All I do is call you on the phone
Hear it ring ting-a-ling-a-ling
And this is what we do
Oh, well we're kissin' on the phone
(Kiss) (Kiss) oo
Kissin' on the phone
(Kiss) (Kiss) oo
When we're all alone
All we do is kiss on the phone.

Every kiss is a kiss of fire
I'm so afraid
That we're burnin' the wire
Oh, gee, baby, what you do to me
When we are kissin' on the phone.
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★ CRYING

ROY ORBISON JOE MELSON

I was all right for awhile
I could smile for awhile
But I saw you last night
You held my hand real tight
As you stopped to say 'hello'
Oh, you wished me well
You couldn't tell
That I'd been crying over you
Crying over you
When you said, "So Long"
Left me standing all alone
Alone and crying, crying,
Crying, crying
It's hard to understand
But the touch of your hand
Can start me crying.

I thought that I was over you
But it's true, so true
I love you even more than I did before
But darling, what can I do
For you don't love me
And I'll always be
Crying over you
Crying over you
Yes, now you're gone
And from this moment on
I'll be crying, crying
Crying, crying
Yeah, crying, crying over you.
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YOU'LL
SOUND
GREAT

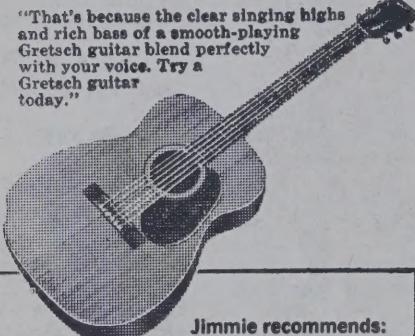
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- Freddy Cannon — Humdinger/My Blue Heaven
- Dicky Dee — Click Clack/Did You Cry
- Freddy Cannon — Tallahassee Lassie/You Know
- Billy & Lillie — Lucky Ladybug/I Promise You
- Danny & The Juniors — Twisting' U.S.A./1000 Miles Away
- Quaker City Boys — Tousin'/Mary Ann
- Freddy Cannon — Happy Shades Of Blue/Cuernavaca Choo Choo
- Billy & Lillie — Bells, Bells/Bells/Honeymoonin'
- Dicky Dee — Nee Nee No No Na Na Nu/Flip Top Box
- Freddy Cannon — Jump Over/The Urge
- Billy & Lillie — Happiness/Creepin', Crawlin'
- Freddy Cannon — Chattanooga Shoe Shine Boy/Boston
- The Upbeats — Just Like In The Movies/My Foolish Heart
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HIT PARADER

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RAY PETERSON

The Style Of



We're getting used to hearing a young man everywhere we go these days. That young fellow's name is Ray Peterson, and with six hit records in less than two years of recording, he has the talent and individuality to go far in show business. He has a heart-rending ballad style, partially derived from the country music heritage that has been the basis for his style from the beginning.

For a young man who just turned twenty-two on April 23rd of this year, Ray achieved the consistent success everyone knew he was destined for. His singing ambitions took root at an unfortunate time, however, and his determination quite possibly is one of the reasons for his great success.

Born in Denton, Texas, Ray Peterson's family moved to San Antonio when he was still a child. There are two in the family younger than he, a brother and a sister.

When he was attending Alamo Heights High School, Ray, who was active on many of the school's athletic teams, contracted polio. Instead of becoming depressed about not being able to be active in his beloved sports, Ray started singing as a pastime during the time of his treatment and confinement.

He took vocal training from his high school music teacher for six months, and it was soon discovered that he had a highly unusual voice: he possesses a four and one-half octave vocal range!

This amazing facet of his talent enables Ray to sing almost any type of popular music; ballads, blues, hillbilly, rock 'n' roll and spiritual with equal facility.

While still in high school, Ray, after encouragement by his teacher and fellow students, entered the Inter-Scholastic Talent Tournament and won first prize, coming out over students from all over Texas, and you know how big that (the state) is! This proved to be the impetus which started him on the road to a musical career.

Immediately after graduating high school, Mr. Ray Peterson, now a local celebrity, was invited to perform on a Bob Hope charity show in Hollywood. While still in production, the show was dropped, which seemed unfortunate at the time. But fate was to smile on our friend Ray.

He decided to stay in Tinseltown and seek a recording contract. To help pay the bills, he started singing in a small Los Angeles nitery. One night, a man came in who was later to make some of his dreams materialize. He became Ray's manager, got him a contract with RCA-Victor, one of the top labels in the business, and out came a whole string of hits, songs like "Tell Laura I Love Her," "Fever," "The Wonder Of You," "Goodnight My Love," "Corinna, Corinna," and the current Ray Peterson smash, "Missing You." And we're sure there'll be many more for a swell guy with lots of "style," Ray Peterson.

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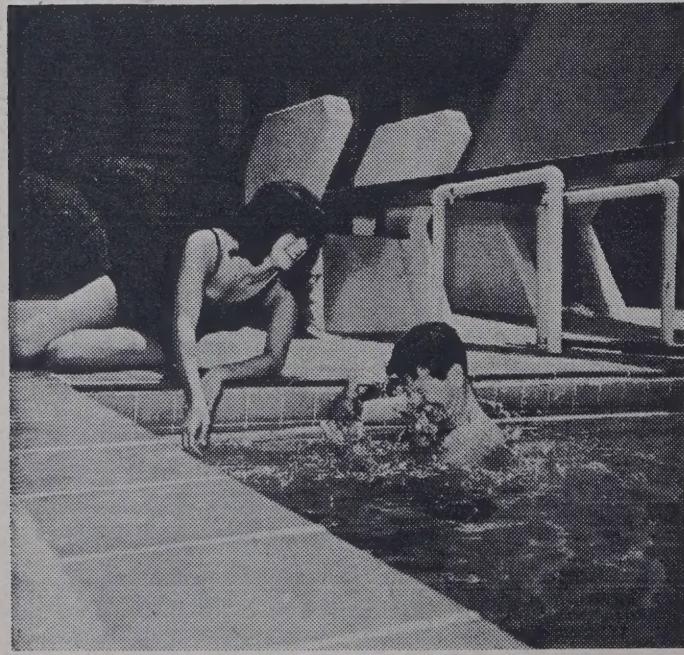
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In Canada: Joseph Weider,
2875 Bates Road, Montreal, Que.



Splish, splash goes Audrey Graziano to capture attention of Jimmy Clanton. Audrey's daughter of Rocky Graziano and a very pretty young lady.

JIMMY

A TEENAGE

It's a lie, a great big lie. He can't possibly be. Clanton's records have sold to the tune of over four million. A good "take" for a recording artist is a nickel a record. When he is just getting started, he doesn't get that. Even if he did, for four million, he'd get two hundred thousand dollars. If he had this two hundred grand three years ago, which he didn't, when he was just getting rolling, and banked every penny of it, if he lived as shabbily as I do and which he does not, he'd have earned twenty seven grand in interest — tops.

Alright, so you say he earned big dough hitting the personal appearances he has done. Let's allow another one hundred and fifty grand and that's going way, way out. So that makes three hundred and seventy-seven grand.

Alright, so you say he just worked on a picture. So let's allow ten grand — tops. So the kid's now got three hundred and eighty seven grand. And we'll be generous and allow for errors and give him another fifty g's. So he's got four hundred and thirty seven grand.

So where's the million it takes to make a millionaire?



CLANTON MILLIONAIRE ?

by Eddie Rocco

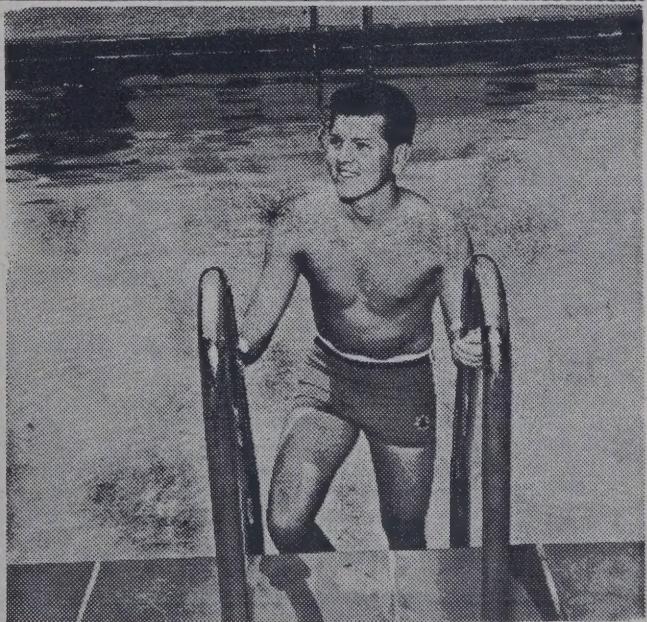
He's nineteen and that's one — nine and, after all this, when I am nine — nine and that makes ninety nine, betcha don't have four hundred and thirty seven cents.

Alright, so you agree that Clanton isn't a teen age millionaire, so he still dresses like one and looks like one and acts like one and he wears a sparkling I. D. bracelet, which I hope he loses and someone finds and sends it to me. Gee, how I wanted that bracelet.

True, I wear an I. D. bracelet too but my mother-in-law gave it to me when I visited her in Miami last year. My wife hasn't let me forget it and now my Claire insists that I visit her mother again this year, to show my appreciation.

I don't mind spending the money to go visit her, and it's a lot more than she spent for the bracelet; I don't even mind seeing her but I do hate the thought of leaving her. You see, it means kissing her good-bye.

Come to think of it, I'm wondering if my own Claire wouldn't have liked to kiss Jimmy Clanton good-bye. The way she took to him.



Jimmy kept after this photog during picture and interview session, for permission to go swimming. "Girls like the lean type of boy", says Clanton, "not the muscle-bound weight lifters".



For this, Jimmy Clanton got a tidy little bundle of cash. The object of Jimmy Clanton's embrace is Diane Jergens. She co-stars with Clanton in new picture.



When Claire first heard that Jimmy Clanton is in town, she started assaulting me with a barrage of songs. "Night And Day" she sang, just sang all the songs that Clanton has recorded.

I've had a sneaking suspicion, for years, that she married me just so that somewhere along the line, she'd get her big break as a singer.

I confess, I've done nothing to further her ambitions but now I figured I may as well go along. I encouraged and kept admonishing her to, "Make it more nasal if you want to hit today's market." She sang and I shouted "More nasal. Make it sound like you've got a cold." I even offered to take her to a wind tunnel at an aircraft plant. She wouldn't go. We rode around town in a speeding car and I kept pushing her head out the window to give her a cold. It didn't work.

In a fit of desperation, she told me, "Why not use your big nose for a nasal chamber to sing thru?"

Then it happened. The phone tingled and the voice on the other end said, "E-e-e-edie(the way Johnny Burnette says it) ? This is Jimmy Clanton. Kin ya take me to the TV show I'm doing tonight? I don't have anyone to go with."

Oh well, so this kid millionaire needs me, huh. That's great stuff. I love to have people, important ones like Clanton feel the need for me. I gave it a long, long pause, sorta passing the time slowly, giving him the slow torment treatment.

In the meantime, my Claire is catching the whole bit on the other phone and she's killing me with signals and gestures. "Ya, ya, ya," she's telling me over and over.

"Well, I guess I can make it, Jimmy," I tell him very unexcitedly.

Now remember, Clanton doesn't know what's in store for him. He'd probably have taken a cab if he had known.

We're riding out to the TV show, at the beach, and Clanton and my Claire are dominating the scene. I don't say a word. She's shooting the leads at him and he's snapping 'em up and it gets him talking.

Jimmy Clanton likes to devote lots of time to telling about



Pretty Linda Walsh just couldn't overcome the temptation to plant a kiss on Jimmy Clanton's cheek when he appeared on local TV show in Hollywood, California.

J. C.

On Hollywood TV show, Jimmy Clanton wows the kids with dreamy-eyed ballad style.

his favorite blonde, a four year old cocker spaniel, named "Pal." Pal is a "lover" and has his being in an air of Baton Rouge snobbishness. He's above ordinary breeds.

Far be it for Jimmy Clanton's pal to waste away his days sniffing with the other neighborhood canines. Nor is Pal content to ride like his ordinary counterparts, with head waving in the breeze like a community gossip. He just loves to roll up in a ball on the front seat of the big Cadillac and, I was waiting to hear, shuffle a deck of cards which would be used at the bridge game to which this social climber was enroute.

And Jimmy won't let us forget that Pal is a gourmet also. He has his own high chair and joins the family at the breakfast table for coffee and toast. Oh no, Pal wouldn't eat off the floor like a dog. What? Somebody's old shoe? Pal may even have his own new shoes and a checking account.

I've lost all contact and am just listening and Clanton is getting questions that have "soul," like about his freckles and his "handsome physique." It isn't ordinary, the questions, that is. But Claire shows a great interest and that's all one need show to get answers to stuff like this.

"The girls like only lean men today," Clanton says and my wife gives me a sneaky jab with the elbow.

"Aw, he's just a skinny kid," I tell myself but my Claire heard it. When you're married long enough, they even hear what you tell yourself and I heard about it later.

"Can't stay out in the sun too much. Gives me freckles," Clanton says and I get another jab.

I know. I know. I'm too tanned and my shoulders are freckled.

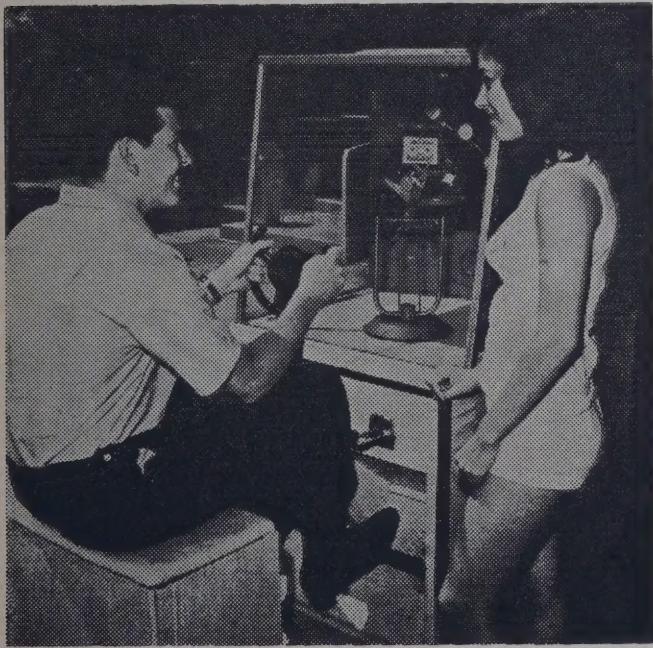
"I do seventy five push-ups every day," the "millionaire" advises.

You wouldn't believe it but this rated a jab that made me wish I had been doing a thousand a day and maybe I'd be in condition to withstand what Clanton's chatter is getting me, those jabs.

Yes, I'm now doing push-ups and am up to two a day. I am now suffering from malnutrition, having had my meals cut to



Jimmy Clanton soaks up sun after winding up his first starring role in feature length movie, "Teen-Age Millionaire". Guests are the family of former Champ Rocky Graziano.



Give Clanton a couple of bucks-worth of change and a (well, it used to be) penny arcade and this guy can have a ball. With him is Audrey Graziano.

a point where I'll not only have Clanton's "lean" look but a starved look.

Suddenly the kid comes in with, "Eddie, be sure to give my new picture 'Teen Age Millionaire' a plug."

And all the time I thought Clanton is supposed to be a real millionaire. So it's only in a picture. Big deal.

But that bracelet, the I. D., it still hung there like from a millionaire. If he'd only lose it in my car. It must be welded on his wrist.

Instead of losing that bracelet, he spatters us with a smattering of a language which is surely his own, "I eat like the wind." If he doesn't like what he's eating, it's a "goosh." When he likes something, he tells you, "forget it." But he drags it; it's "f-o-o-o-rget it." And then he gets excited and shouts, "Holy Toledo," "blasted" and addresses me "Daddio."

And then Claire sang. Yep, she sang for Jimmy Clanton and lost the whole point. He joined in and sang with her. Get it. She thought she was going to get an audition and he

Here's Jimmy Clanton and Audrey Graziano on miniature golf course in Hollywood amusement park. Wonder whether he made his par?



Water for thirsty Audrey Graziano — dispensed by Jimmy Clanton. No tricks, now, Jimmy!



thought it was a community sing. Good thing my Claire didn't get that cold.

And after it was all over with Jimmy Clanton and the realization of her plight struck home, my Claire fell right back to being her usual self:

"Jimmy is so handsome."

"So what?"

"Jimmy is so lean."

"So what?"

"Jimmy wears clothes so well."

"So what?"

"Jimmy has such a beautiful nose."

"So what?"

"Jimmy has such good looking hair."

"So what?"

Come to think of it, what's left for me without all that?

That's what.

THE MUSIC STAFF

Well dig,

Guess you're all back to school and in the groove now. We've got a whole lot of features . . . for you; real swingin' features . . . for you; we're a-swingin' it just for you. (Sounds like an old D-mine hit.)

Did you know what's happened to Jimmy Clanton? He's a teenage millionaire! Or is he? Let's get hip to the thing with Eddie Rocco, our Hollywood shutter bug, who has all the low-down.

Ann-Margret, the beautiful Swedish-American thrush decorating our cover, has a lot to be thankful for. See what's happened to her in "Ann-Margret's Cinderella Story," another reason why this is such a swingin' issue of HIT PARADER.



ANN-MARGRET

One of the most popular and talented of today's teen singers, the gregarious (look it up, cats!) Tony Orlando graciously consented to our makin' a record date with him. Don't worry, we didn't sing; we just dug! Read what took place "At A Session With Tony Orlando."

The success of Bobby Vee . . . is not a mystery . . . he's got the whole world on a string . . . and you should hear him sing! (a poet?). Seriously, Bobby offers his views on youth and the record business today in "Bobby Vee's On The Scene."

The versatile Earl Grant comes under our close scrutiny in a feature entitled "Organ-izing With Earl Grant." See why Earl is one of the best-educated performers in show-biz. And one of the most popular.

We've got lots more for you in this issue: Nino and The Ebbtides, Janie Grant, Ray Peterson and a newcomer, Mary Pastor. All this plus some of the hottest tunes in the land. So get to it!

★ MY TRUE STORY

EUGENE PIT

Here is a story
An' that I must tell
Of two lovers
That I bewelled
Now they must cry, cry, cry
Their blues away
Her name was Sue, yeh
His name was Earl
His love was Lorraine
She's a wonderful girl
But they must cry, cry, cry
Their blues away
Love will make you happy
And love will make you cry
Love will make the tears fall
When your lover says goodbye
And then you'll cry, cry, cry
Your blues away
This story ends
Yes, it was no lie
Names have been changed, dear
To protect you and I
Now we must cry, cry, cry
Our blues away.
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OSCAR WALTZER

★ BLESS YOU

BARRY MANN

Ev'rytime I faced the world
I just had to cry
I was alone with no love of my own
But then you-a happened by
Oh, darlin' a-bless you
Bless ev'ry breath that you take
Bless ev'ry move that you make so
perfectly
And bless your little heart for lovin'
me
Umm, bless you, bless you child
Till you smiled and took my hand
I felt kind-a small
But you stood by me
For the whole world to see
And then I was ten feet tall.
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CYNTHIA WEIL

★ WITHOUT YOU

TILLOTSON

You made me happy
You made me blue
But now without you
I've lost everything
And I know, know it's true
That I will, I will go through
All my life, all my life
Without you
No one to talk to
When I'm alone
No one to call me
Call me her own
And I know, know it's true
That I will, I will go through
All my life, all my life
Without you
Maybe tomorrow
Maybe in time
I'll find an angel
Who wants to be mine
Someone who needs me
Like I need you
Someone to want me
And to always be true
But, oh, my darling
I will love you still
I dream about you
And I always will
And I know now it's true
That I will, I will go through
All my life, all my life
Without you.
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★ I'LL BE THERE

BEN E. KING

You can reach the top
Or suddenly drop
All your burdens
I'll gladly bear
Just run to my arms
Yes, right or wrong
No matter what happens
I'll be there
And darling, darling
I'll be there
Whoa, I'll be there
To protect this love
We share.

ELMO GLICK

If your friends desert you
When things go wrong
You can always be sure
I care

When you face each dawn
And you think you can't go on
You know I'll, I'll be there
And darling, darling,
Yes, I'll always,
I'll always be there.

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(Don't Go)

★ PLEASE STAY

BOB HILLIARD

BURT F. BACHARACH

Don't go, please stay
Don't go, my love
If I got on my knees
And I pleaded with you not to go
But to stay in my arms
Would you walk out the door
Like you did once before
Or would this time be different?
Would you stay?
Don't go, please stay, don't go
If I called out your name
Like a pray'r in the night
Would you leave me alone
With my tears
Knowing I need you so
Would you still turn and go
Or would this time be diff'rent in some
way?

Some hope, some chance for me
You took me away
From the rest of the world
When you taught me to love you like
this

Now I hang by a thread
In the canyon of doom
But I still can be saved by your kiss
If I got on my knees
And I pleaded with you not to go
But to stay in my arms
Would you walk out the door
Like you did once before
Or would this time be diff'rent?

Would you stay,
Don't go, please stay, don't go, my love.
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★ SAD MOVIES (Make Me Cry)

JOHN D. LOUDERMILK

He said he had to work
So I went to the show alone
They turned down the lights
And turned the projector on
And just as the news of the world
Started to begin
I saw my darling and my best friend
walk in
Though I was sitting there
They didn't see
And so they sat right down
In front of me
And when he kissed her lips
I almost died
And in the middle of the color cartoon
I started to cry
Oh, sad movie always make me cry
Oh, sad movie always make me cry
So I got up and slowly walked on home
And mama saw the tears and said,
"What's wrong?"
And so to keep from telling her a lie
I just said sad movie make me cry.
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★ WHO PUT THE BOMP
(In The Bomp Ba Bomp
Ba Bomp)

BARRY MANN

GERRY GOFFIN

I'd like to thank the guy
Who wrote the song
Who made my baby
Fall in love with me
Who put the bomp
In the bomp ba bomp ba bomp
Who put the ram in the
Ram-a-la-a ding dong
Who put the bop
In the bop sh-bop sh-bop
Who put the dit
In the dit, dit, dit, dit-da
Who was that man
I'd like to shake his hand
He made my baby
Fall in love with me
When my baby heard
Bomp, ba ba bomp, ba bomp
Ba bomp bomp
Ev'ry word went right into her heart
And when she heard them singing
Ram-a-lam, a-lam-a-lam-a ding dong
She said we'd never have to part.
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Nevins-Kirshner Associates, Inc.

★ MAGIC MOON
(Clair De Lune)

FRANK C. SLAY, JR.

BOB CREWE

Magic moon, clair de lune
Shine on the lover of my dreams
Light up my pathway
Leading her straight to my arms
Send down your love light
Magical queen of the night
Magic moon, clair de lune
Sprinkle your moonbeams in her hair
She'll be an angel
Twinkling like stardust
Oh, answer me, answer me
If you hear my prayer
Oh, where is the love
Meant for me to share
Heaven bless the night
When she'll come my way
But until that night
I'll forever pray
Magic moon above
Won't you send me someone to love
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★ I WANNA KNOW

DAVE BARTHOLOMEW

PEARL KING

I wanna know now
I wanna know who
Ev'ry place you go
I wanna know now
I wanna know who
Ev'ry place you go
If it's early in the morning or late at
night
I wanna know.

When you're sleeping, I wanna hear
you snore
When you're dancin', let me see you on
the floor
When you waken, I wanna see your
stuff
'Cause you know, pretty baby, that it's
you I love.

I wanna know now
I wanna know who
Ev'ry place you go
If it's early in the morning or late at
night
I wanna know.

But when you're shoppin' at the super
store
Don't you leave me because I won't go
When you're riding 'round in an
automobile
I gotta be there to make sure it's steel.
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BOBBY

*On The
Scene!*



What makes a star? There are a great many factors to consider, not the least of which is talent. Today most of our new stars are young, an important factor; this being especially true in the field of pop music.

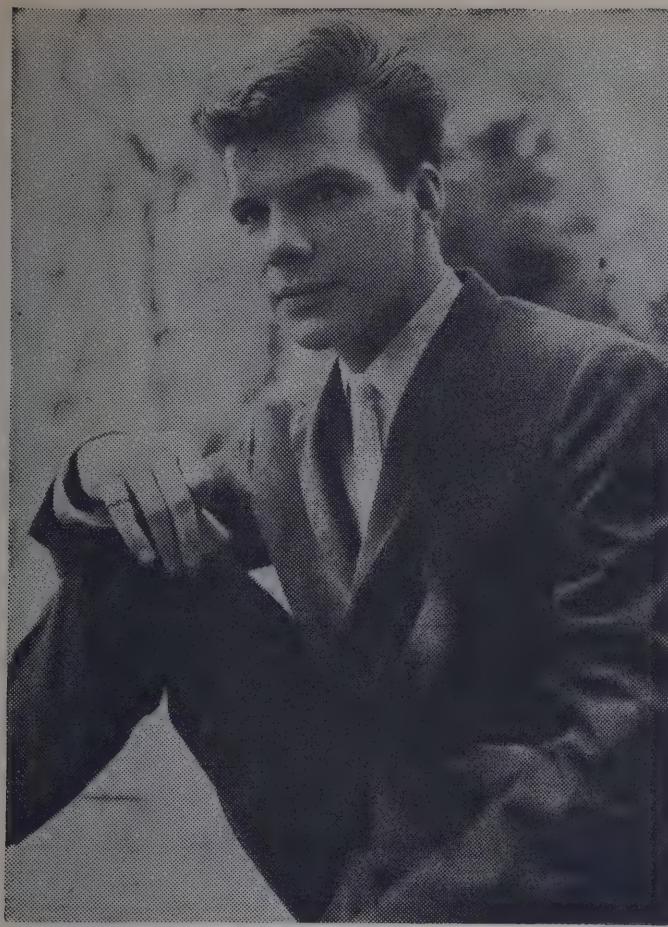
One of the brightest stars to light the talent horizon in a long time is eighteen-year-old singing sensation, Bobby Vee. Bobby, though young in years, has a veteran show person's demeanor. He completely captivates his audiences with his style, good looks and personality.

His biggest disclick so far, "Take Good Care Of My Baby", for LIBERTY Records, was at the top of the nation's music charts for over two months, and even now is selling like mad!

Bobby has his own ideas about show business, particularly the recording end of it. He's a teenager who believes that youth is taking over the record business. His professional career began just two short years ago, and he says, "Today's popular music is young at heart; it has life and is full of youth. Young people, therefore, particularly enjoy it. It's only natural that so many of the current singers are youthful, too."

Bobby goes even further with this idea in pointing out that the new record executives of the day are also young people. "And it shouldn't be any other way," he says.

Bobby mentions as prime examples Bob Marcucci and Russ Faith, president and A & R chief for CHANCELLOR Records respectively, and Snuffy Garrett, A & R head at LIBERTY.



VEE'S

Bob and Russ are both 31, while Garrett just turned 23!

Speaking of Garrett, Bobby emphasizes, "I dig Snuffy and he digs me. That's why we get along so well. We see eye to eye on music. In other words, he's a young guy with young ideas just like me".

Bobby, currently under contract to LIBERTY, has some praise for his outfit, known in the industry as a young company with young ideas. "Not only did LIBERTY give me my big chance, but LIBERTY gave me freedom, and that's no pun. I'm given a wide variety of songs to choose from and have not been limited to only one type of music".

Bobby's whirlwind rise to the top was started back in 1959. A tragedy was the starting point of his career, however. Buddy Holly, Ritchie Valens and the Big Bopper were killed in a plane crash and Bobby and his brothers, who led an instrumental group, were asked to fill in at a one-nighter in Moorehead, Minnesota. The group bought identical sweatshirts, rehearsed extensively, and went on with Bobby Vee as vocalist, mostly because he knew all of the lyrics to their half-dozen or so tunes. They were a smash hit, and it was the beginning of Bobby Vee and The Shadows.

From his hometown of Fargo, North Dakota, to Minneapolis, Minnesota, it was only a matter of achieving widespread local popularity, and that was where young Mr. Vee recorded his first tunes, backed up by key members of the Shadows. Coming to the attention of LIBERTY Records, Bobby, now under long-term contract there, came to the teen record-buying public's attention with his first swinging sides, including "Rubber Ball", "Devil or Angel", and the current "Take Good Care Of My Baby".

He's got the world on a string, this talented lad. His rise to popularity has been nothing short of astounding, with TV appearances along the way increasing his stature. He has appeared with Ed Sullivan, Perry Como, Dinah Shore, Dick Clark and others, amazing these old pros with the apparently effortless ease with which he performs.

Bobby already has several albums to his credit, and his latest, "Bobby Vee Sings Hits Of The Rockin' 50's" is destined to be a top seller. Yes, Mr. Bobby Vee will be on the showbiz scene for many years to come and, come to think of it, it couldn't happen to a nicer guy!



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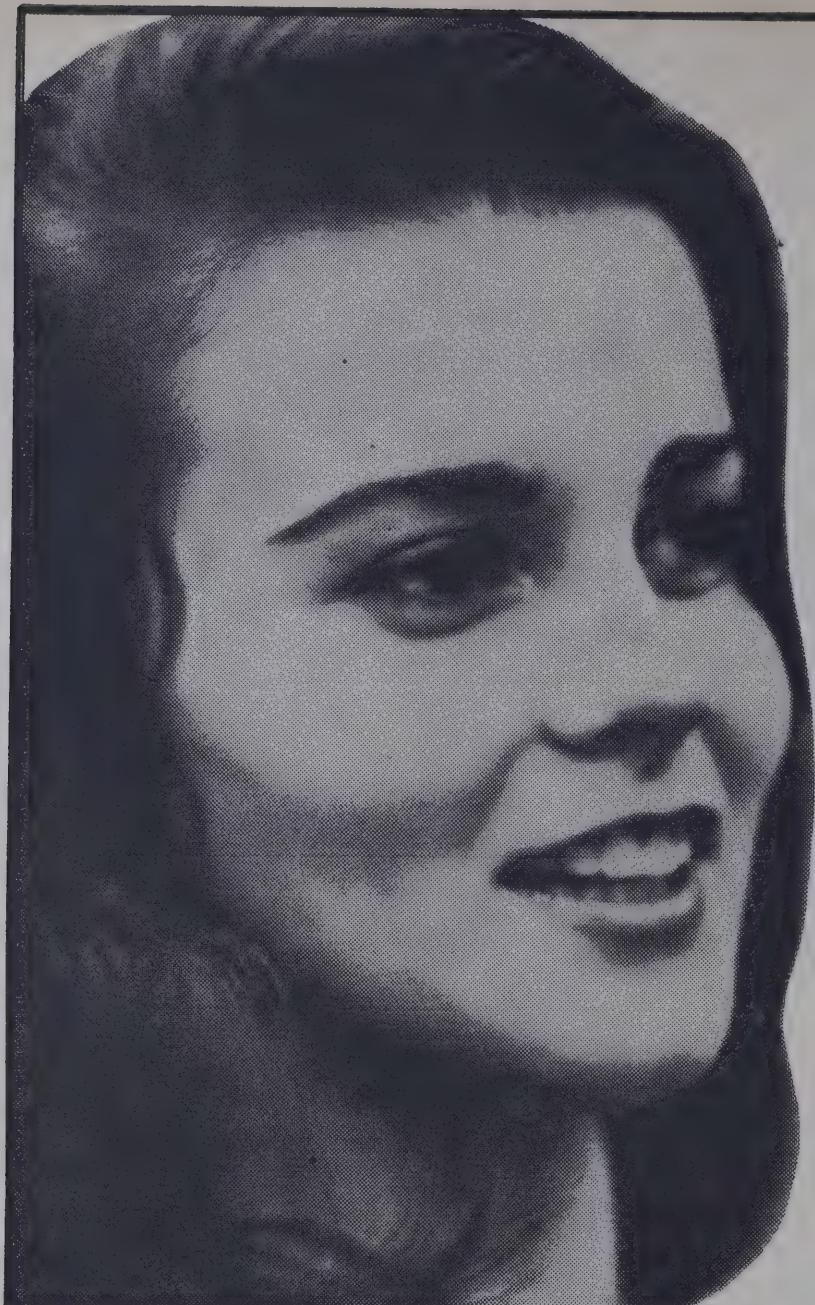
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The Cinderella Story



*Ann
Margret*

See the young lady decorating this page? That's Ann-Margret, whose career has taken on star proportions in the last few months. She's a triple-threat gal, this one. Not only does she sing in an infectious rockin' manner, but she's well-trained as a dancer, and is currently under contract to 20th-Century-Fox, who say that they're deciding what to do with her. What? With her talent, personality and looks, she'd score in a musical type of picture. Get the hint, Foxy?

Ann-Margret's growing career could be called the Cinderella story of show-business. It's happened to other girls, and now it's her turn. She's a young lady who comes to Hollywood amply equipped in all departments: looks, a wonderful figure, a good voice, dancing ability, and the determination to make good. And we'll bet she does, too.

Actually, 20th-Century-Fox wasted no time with Ann-Margret. They have already screen-tested her for the remake of "State Fair." As quick as you could say "Presto," Ann-Margret was a star! Her film contract gives her a starting salary of \$500 a week, she's been featured in an 8-page LIFE Magazine spread, signed by RCA-VICTOR Records, and changed overnight into a stellar attraction. No wonder the nineteen-year-old beauty feels like Cinderella! Wouldn't you?

She didn't, however, have a fairy godmother. No sir, Ann-Margret has attained all of this with relentless drive, arduous toil, and a heart full of hope. Of course, she got a few "breaks." Such as being helped along by the show business veteran,

George Burns.

She was given nationwide recognition when she appeared on Jack Benny's CBS-TV Show, and her first RCA-VICTOR platter, "Lost Love," introduced her to the nation's teen-agers, who were gassed, to say the least!

Ann-Margret was born Ann-Margret Olson in Stockholm, Sweden, and in 1946, moved with her family to Wilmette, Illinois. She demonstrated a remarkable dexterity in ballet at the tender age of six, and was soon giving singing and dancing recitals. She was already "stagestruck" by the time she reached her early teens.

She went to Northwestern University, and after a year, decided to make the big move. She went to Hollywood in June of 1960, and shortly after that, won a part in George Burns' Las Vegas revue. She caused such a stir that the head of production at 20th-Century-Fox, Bob Goldstein, soon had her scheduled for a screen test, from which a contract soon resulted. Dick Pierce of RCA-VICTOR was quick to contact her; she was signed to a record contract, all happening, as the saying goes, "Overnight."

The pumpkin turned into a royal coach (her red sports car) and she has been in the limelight ever since. And Prince Charming? Well, in the story of Cinderella, everything turns out all right, and no doubt there will be many Prince Charming's to choose from for Ann-Margret. Come to think of it, Cinderella never had it so good!

★ YOU TOLD ME SO

MARTY ROBBINS

Who is that stranger there
The one standing so near
Well, would you look at him
Would you look at him
Holding your hand
How foolish can he be
Don't he know
You belong to me
You wouldn't hurt me
You wouldn't desert me
You told me so
See him standing there
With a smile on his face
And he's standing close to you
You told me no one could take my place
Told me to have faith in you
Well, why should I be concerned
It's his heart that's gonna yearn
Oh, you wouldn't hurt me
You wouldn't desert me
You told me so
Why do you turn away
Is that a tear in your eye
Something, something that you want to
say
That's making you cry
Well, are my eyes playing tricks on me
Is he kissing someone dear to me
Oh, you wouldn't leave me
You wouldn't grieve me
You told me so.

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★ I'M GONNA KNOCK ON
YOUR DOOR

AARON SCHROEDER SID WAYNE

I'm gonna knock on your door
Ring on your bell
Tap on your window, too
If you don't come out tonight
When the moon is bright
I'm gonna knock 'n' ring 'n' tap
Unless you do
I'm gonna knock on your door
Call out your name
Wake up the town, you'll see
I'm gonna whoo-hoot and howl
Like a lovesick owl
Until you say

You're gonna come out with me
Hey, little girl,
This ain't no time to sleep.

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★ THOSE OLDIES BUT

GOODIES

(Remind Me Of You)

PAUL POLITI NICK CURINGA

Those oldies but goodies
Remind me of you
The songs of the past
Bring back memories of you
I always remember
The first night we met
The songs that were playing
I never will forget
I always will treasure them
So close to my heart
Although we're apart
Each time that I hear them
A tear starts to fall
For I love those memories
That I recall.

Yes, dear, they are playing our songs
And they will always remain our song
And each time you hear them
I hope you too
Cherish the wonderful memories
Our love once knew
For these songs are just a symbol
Of the love that I have for you.

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ROMEO &



JANIE GRANT

Small But Mighty

Each year thousands upon thousands of young teenagers try to get into the record business. Yet, unfortunately, only one out of every 100 get past their first record. Why is this fall back so common among these newcomers? A first record is easy to come by, but you have to realize out of the thousands who cut records, very few of these numbers get to climb the pop charts. Now say 100 of these are at one time or another going to make the top 100. Competition now is greater, as these select few are competing against vocalists who have already made it. Of course, there will be plenty of eliminations. So, once again they are fighting for that second record, and once they've made it, the singer or singers are well on their way to fame.

All this above to introduce to you a petite, 5'2", 100 lb, black haired, brown-eyed lass, Janie Grant. Miss Grant is sweet sixteen and, also, a very talented 16 at that. She began singing when she was eight years old, and she stole the show in her debut at a local dance revue.

Janie began her musical career in writing and playing the guitar while she was still in grammar school. Her first release was "Triangle," which she

wrote words and music to. As Janie says, "The day I recorded 'Triangle' was the most thrilling of my life." It didn't take long for the fair young maiden to be discovered by Gerry Granahan, an artist on the CAPRICE label. Gerry overheard her singing at a party, and he knew in an instant that her voice would be one that clicked in with the sounds of today. An appointment was made for Janie to audition for the execs at CAPRICE Records. They must have liked her because they had her sign a contract immediately.

Out of the Shakespearean play, "Romeo" has entered Janie's life—song-wise that is. "Romeo" is the name of her new disc, backed with "Roller Coaster." Song experts have spotted "Romeo" as a big one, and we all hope there will be many more hits, as it is a struggle making the hits with all the competition that surrounds a star. Those that make it, like Janie, have to be given plenty of credit—for they deserve it.

Janie has other interests—dancing, swimming and record collecting. She is a package of talent and determination, already with two discs to her repertoire. Luck to you, Miss Janie Grant—we of HIT PARADER are rooting for you.

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At A Swingin' Session With



TONY



Tony's good buddy, Buzz Clifford, also a singer in his own right, drops by the studio to wish him luck.

A wailin' Tony Orlando does up another hit waxing at the EPIC recording studio in New York City.





ORLANDO

Here's Tony with Carole King, 19-year-old hit writer who wrote "Halfway To Paradise" and who arranges and conducts all of Tony's sessions.



It was a nice sunny morning when we entered the EPIC Recording Studios in New York City a few short weeks ago. We were going to meet a young man named Tony Orlando who has been making quite a splash in the sea of pop music. The only thing we knew about the lad was that he'd hit big with a tune called "Halfway To Paradise," one of the biggest records of 1961. Beyond that, nothing.

We walked up to the reception desk, showed our credentials, and were given permission to go upstairs to the recording studio.

The orchestra was just going through some exercises and Tony wasn't there yet. He was supposed to show up at ten o'clock. It was nine-thirty, and we had jumped the gun.

Wait a minute, those two guys looked familiar. Yes it was Al Nevins and Don Kirshner, one of the most prolific teams on the production end of the record business.

We all had coffee together, waiting for Tony Orlando. and Don Kirshner recalled the first time he ever saw Tony. "We had heard of Tony because of the 'demos' he had cut," said Don. "The only thing was that with his high voice, he could only sing high tenor with groups! We weren't ready for the shock of hearing the beautiful change that had come over the boy's voice. It was good enough to give Al and myself ideas!"

"After he had sung his songs to his own guitar accompaniment, I visualized hits — a whole parade of them," said Al Nevins. "So Don and I brought Tony to the attention of EPIC Records, where he impressed them so much that there was a contract to be signed that day!"

In walked a young man with black hair, good looking, with a smile as sincere and friendly as any we had ever seen. "So this is Tony Orlando," we thought.

Tony greeted everyone present with a cheery "Hi," which was answered by just about everyone in the studio; the band, Nevins-Kirshner, the office girls who had come down to see our boy, and everyone else, even us. His good-naturedness is contagious.

He horsed around with the boys in the band, making everyone feel at ease, and then they were ready to go. The big tune that day was going to be (you guessed it) "Bless You."

But a visitor soon appeared; Tony's friend, and recording

star in his own right, Buzz Clifford of "Baby-Sittin' Boogie" fame. He had dropped by, he said, to wish buddy Tony good luck on his second big recording date, and it seems as if something was riding with Tony that day. The superb job he does on "Bless You" wasn't all luck, however, Tony has been practicing for years to attain this success he so richly deserves.

Tony, who hails from Queens, New York, has had the singing bug since he was a small boy. He was sidelined from this ambition by his father, who wanted him to learn a good trade. The seventeen-year-old singer said, "My mother was in favor of a singing career, but my father said it was a risky business. So I went to Aviation High School in Queens to study mechanics. I kept singing though, and when "Halfway To Paradise" became a hit, it made them both pretty happy." Tony smiled and said "I guess I owe a lot to my managers, Al Nevins and Don Kirshner, without whose help I'd still be waiting for that first 'break'. I first started singing with the guys around my neighborhood. Everyone was doing it. I had a high voice and so I could sing with lots of groups. Then for about two years I practically lived on Tin Pan Alley. I made demonstration records for songs which later became big hits — but for other singers. Al and Don fixed that in a hurry."

Just then, a good-looking blonde walked into the studio. "Who's that?" we asked. "Oh, that's Carole," said Tony. "She's my arranger and she also writes songs." Later we talked to Carole King, a nineteen-year-old native New Yorker who has written quite a few of today's top tunes, including Tony's smash, "Halfway To Paradise." Tony has her arrange and conduct all of his record sessions now, evidence of his confidence in her abilities.

Tony got the final on "Bless You" in only four takes, proof of the rapport between the young singer and the swingin' musicians. As we turned to leave, Tony said "Don't forget to say thanks to all of my friends who read HIT PARADER." "So long, Tony," we shouted.

By the way, cats, young Mr. Orlando just came out with his first EPIC album, with some of the swinginest things he's ever done, and we know you'll enjoy it; a fine LP by a fine young man, Tony Orlando.

★ BIG COLD WIND

ROBERT MOSELY

BOB ELGIN

There was a big cold wind
It came a-rolling down this hill
It passed an old pine tree
That tree is shivering still
Now that wind was cold as it could be
But no colder than the kisses
You've been giving me
They're like a big, a big
Mighty big, like a big cold wind
Since your heart has turned on me
There's nothing more to say
There's someone new you want to see
So I'll be blowing on my way
I'm gonna miss your kiss
And the arms that held me tight
I'm gonna miss those nights
When things were going right
But I wanna tell you just before I go
That I pray your heart will never, ever
know
A love that turns about and will breeze
you out
Like a big cold wind.

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★ ANYWAY THE WIND BLOWS

WAYNE P. WALKER

Anyway the wheels rolls I'm with you
Anyway the wind blows I'm with you
I'm here confessin', my heart is yearnin'
I want your love ev'ry hour the clock
is turnin'
Anyway the wheel rolls
Anyway the wind blows
Baby, I'm with you
Some loves will last for a long, long
time
Some for a day or two
I'm gonna love you
Till the circle turns square
I ask you, baby
Ain't that lovin' you!

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★ DANCE ONLY WITH ME

LARRY KUSIK

RONALD DOUGLAS

Dance only with me, only with me
Let me be close, close to your heart
Why can't you dance only with me
Then they will see
That no one can break us apart
Please don't think
That I am being selfish
But tonight I want you for my own
My darling, dance only with me
So we can be together
'Cause we're so in love
Why can't you dance only with me
Only with me.

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★ DON'T

JERRY LEIBER

MIKE STOLLER

Don't, don't, that's what you say
Each time that I hold you this way
When I feel like this
And I want to kiss you
Baby, don't say don't
Don't, don't leave my embrace
For here in my arms is your place
When the night grows cold
And I want to hold you
Baby, don't say don't
If you think that this is just a game
I'm playing

If you think that I don't mean ev'ry
word I'm saying

Don't, don't, don't feel that way
I'm your love and yours I will stay
This you can believe, I will never leave
you

Heaven knows I won't

Baby, don't say don't

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★ DON'T BLAME ME

DOROTHY FIELDS

JIMMY McHUGH

Don't blame me
For falling in love with you
I'm under your spell
But how can I help it
Don't blame me
Can't you see when you do the things
you do

If I can't conceal, the thrill I'm feeling
Don't blame me.
I can't help it if that doggone moon
above

Makes me need

Someone like you to love

Blame your kiss

As sweet as a kiss can be
And blame all your charms
That melt in my arms
But don't blame me.

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★ DON'T FLY AWAY

DOC POMUS

MORT SHUMAN

Da, da, da, dum dee dum, dum dee dum
Dum da dee, da doo, da, da, da, dum
dee dum

Dum dee dum, dum da doo, da doo
Don't fly away, my little starling
Please say you'll stay

My little darling, don't fly away
Don't fly away

Dum da doo, da doo, don't fly away

Don't fly away, don't fly away

Dum da doo, da doo, You came to me out of the blue sky

You're gonna leave

And you won't say goodbye

Don't fly away, don't fly away

Dum da doo, da doo

Fly away, fly away, fly away

Ooh, I cry ev'ry night

Ooh, I wanna hold you tight

Don't fly away

Please don't go, dear

Don't fly away

I need you so, dear

Don't fly away, don't fly away

Dum da doo, da doo

My little darling, don't fly away

Don't fly away, dum da doo, da doo.

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★ WAKE UP

GEORGE DAVIS, JR.

Reality is a word some people don't
understand
They'll spend their whole life livin' on
make believe plans

They think life is a fairy tale full of joy
and ecstasy
But wake up — oh — wake up

and face reality.

Reality is life, which sometimes is a
task

They will be our problems but you'll do
your very best

So stop foolin' yourself open your eyes
and see

Wake up — oh — wake up
and face reality.

Reality is like beer with cheers
Reality is sorrow and tears
Reality is show for black-skins
Reality is life everlasting.

Reality is heaven if we only open our
eyes

It can be more beautiful than the moon
in the skies

Reality is ours, waiting for you and me
So wake — oh — wake up and face

reality.

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With
EARL GRANT



One of the happiest success stories on the music scene today concerns one Mr. Earl Grant, who possesses the necessary talent and versatility to remain a consistent favorite of record buyers and TV viewers alike. First registering national impact a short four years ago with his first big hit, "The End," Earl has gotten to the point where he has achieved almost all of his goals. And that's a large order for this ambitious young fellow who keeps improving himself all the time.

One of his trademarks is his exuberant organ-playing style. He really gets things going on tunes like "Ol' Man River," and in the past year has scored rousing successes on the popular Ed Sullivan TV Show, amazing everyone with his swinging style, coupled with a command of the ballad idiom that is nothing short of sensational.

Yes, former schoolteacher Earl Grant is rapidly becoming one of the most important figures on our roster of young stars. He plays the piano and organ with equal skill, and possesses an outstanding singing voice. This handsome young artist, who Count Basie has called one of the greatest scene stealers he has ever seen, is probably also one of the best-educated and most versatile performers in the music world.

Earl was born in Oklahoma City in 1931, the son of a professor at Texas Southern University. His family moved to Kansas City when he was very young, and as a boy there, he devoted almost all his time to his first love, music. He studied piano, organ, drums and trumpet, and accompanied many church congregations, getting a good musical foundation during his formative years.

Later, he decided to become a music teacher, and attended the University of Southern California as a music major. Following graduation, he won additional credits at the Kansas City Conservatory Of Music, the New Rochelle Conservatory, and DePaul Conservatory in Chicago.

After an Army stint, he returned to California and enrolled as a graduate student at USC. This proved to be the turning point in his life, for to help pay his tuition, he began singing in small nightclubs in the Los Angeles area. He received immediate attention from the public when appearing at The Pigalle in Los Angeles, playing to such full houses that the little club had to expand its facilities three times!

Then, successful nightclub and TV appearances and a DECCA contract spread his fame far and wide, starting with "The End," to coin a phrase. On television, he has appeared on "Tonight" and "The Bob Crosby Show," and is practically a regular on the "Ed Sullivan Show," as we mentioned before.

Since his four-week run at the fabulous Copacabana, he is now considered a really topflight nightclub artist, and is in such constant demand in this country and abroad that he is always on the go. Just last year, he toured Japan and Australia, and is a favorite in Canada and Mexico.

A recent instrumental album, "Ebb Tide," has been praised by critics all over the world, while sales are still going strong on all his previous albums, of which there are an even half-dozen of varying types, including "Nothin' But The Blues," one dedicated to French songs, and a swingin' instrumental and vocal makeup on the others.

Earl, as befits his versatility, now includes film work on his busy schedule. A featured role in "Tender Is The Night," with Jason Robards, Jr., Jennifer Jones, Tom Ewell and Joan Fontaine, marks his motion picture debut, with other roles under consideration at press time.

A charming, personable and cultured young man, Earl Grant is an avid reader and concert-goer, and has an extensive collection of classical recordings. Among his favorite artists, encompassing many types of music, are Artur Rubenstein, Roger Williams, Errol Garner and Don Shirley. He is also a gourmet, and especially likes Mexican, Italian and West Indian dishes. He makes his home in Hollywood, where he has a six-room suite tastefully decorated in Danish modern style. His impeccable taste extends to his wardrobe, which he is constantly refurbishing with American and European items. As a matter of fact, it could be said that Earl is an artist in everything he does. The polish and excellence that he has achieved as a musician are apparent even in his everyday life.

A deeply religious man, Earl is a regular churchgoer, and takes time out every day to pray. He does not smoke and rarely drinks, though he occasionally likes a good dinner wine.

To try to convey the impact of Earl's many talents in a few paragraphs would be futile, dear reader. We can only urge you to listen.

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HOW THE COASTERS "MAKE" THEIR HITS

Jerry Leiber and Mike Stoller (at the piano) with most of the Coasters' hits; ATCO record execs look on approvingly.

And They Make Them Big!

Thinking over the past six years, it's hard to remember a time when that fabulous group, The Coasters, haven't had a hit on the nation's music charts. There usually is a good reason for anything like that happening in show-biz, and this is no exception. How do The Coasters make their hits?

Well, one good reason would be their long and close association with that amazing songwriting team, Jerry Leiber and Mike Stoller. They being hardly out of their teens themselves, their material for The Coasters has an instantaneous appeal to teenagers, as well as enough clever comedy to draw the grown-ups. Besides writing most of The Coasters' big hits, Jerry and Mike have written hit material for such stars as Elvis Presley, Ruth Brown, and many others. They wrote "Hound Dog," "Lucky Lips," "Black, Denim Trousers," and many others. What a combination! The most developed comedy R&B team in the country and the most successful (with good reason) of the current songwriters.

When The Coasters appear in person, they gas everyone with their wonderful sense of comedy, the group's stage presence, and the good harmony and all-around polish they display. These cats are "professionals" in every sense of the word.

Currently climbing the charts with "Girls, Girls, Girls," on the ATCO label, The Coasters are being booked all over the country for hops, TV shows, stageshows, and even nightclubs, as discerning showmen discover that this established group has potent "name-draw" power.

Who hasn't heard "Charlie Brown," or "Young Blood," "Searchin'," "Little Egypt," "Yackety Yak," and a whole fabulous group of others. Each one has that readily-identifiable "Coaster Sound," and whenever the cats hear it, they flip!

Did you know that The Coasters took that name because of the boys all being from that part of the country, the West Coast? The name was given to them by their manager when they were organized way back in 1955.

At first, the group was working along more or less standard rhythm and blues group lines, similar in many ways, however, to a wonderful group, The Clovers. overshadowing this, and becoming more and more evident, was their "folk-blues" tinge, which, with their unique blend of voices and material, is the hallmark of their relaxed style today.

The songs recorded by The Coasters are noteworthy in that they have added words and "catch-phrases" to modern hip-talk, such as "Young Blood." Other tunes have been based on everyday expressions commonly used, such as "Yakety Yak," a "Riot," "Why's Everybody Always Pickin' On Me?" (from "Charlie Brown") and others. A person just can't help enjoying the songs these hip fellows do and that's another reason The Coasters do so well. Their fans are legion and no record they even released has sold less than one-hundred-thousand. We know you'll continue to enjoy The Coasters as they continue to make hit after hit . . . after hit . . . after hit!

★ NOT LIKE A SISTER

PETER UDELL

Love me, love me
But not like a sister
Don't treat me this way
It isn't fair
Kiss, me, hold me
But not like a sister
Oh, my darling
It's too much to bear.

GARY GELD

You have the lips
That I long to kiss
The arms that I'm dreaming of
But you only hold me
To kiss my cheek
I don't want your friendship
I want your love.

I want you more
Than you'll every know
But how long am I to wait
If you need my love
Like I know you do
Take it my sweet
Before it's too late.

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Music Corp.

★ SICK AND TIRED

CHRISTOPHER KENNER

DAVE BARTHOLOMEW
Oh, babe, what you gonna do?
Oh, babe, what you gonna do?
I'm sick and tired
Fooling around with you
I get up in the morning
Fix you something to eat
Before I go to work
I'll even brush your teeth
I come back in the evening
You're still in bed
Got a rag tied 'round your head
Oh, babe, what you gonna do?
I'm sick and tired
Fooling around with you.

This is my last time
Telling you to change your way
I'm telling you, baby
I mean what I say
My last time
Telling you to stop that jive
Or you're gonna find
Yourself outside.
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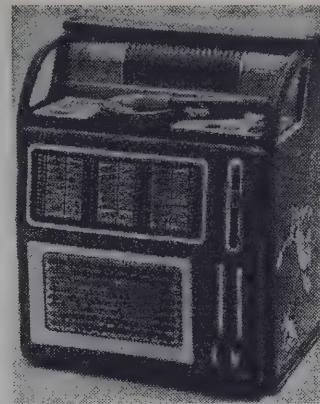
★ THE WEDDING
(La Novia)

FRED JOY

You by my side
That's how I see us
I close my eyes
And I can see us
We're on our way
To say "I do" now
My secret dreams
Have all come true now
I see the church
I see the people
Your folks and mine
Happy and smiling
And I can hear
Choir voices, Ave Maria
Oh, my love, my love
Could it really be
That someday you'll walk down the
aisle with me
Could it be, could it be
That I'm the one for you
I'd be yours
All yours now and forever
I see us now
Your hand in my hand
This is the hour
This is the moment
And I can hear sweet voices
Singing Ave Maria
Ave Maria, Ave Maria
Ave Maria, Ave Maria.
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★ IT'S YOUR WORLD

MARTY ROBBINS

It's your world and your smile
 Turns on my sunshine
 You have all the power it takes
 To keep me blue
 You control the way I feel
 Both day and night-time
 It's your world
 And I'm just passing through
 Let me live, let me live
 Let me live in, live in your world
 If only for part of the time
 There must be, there must be
 Oh, sweet love in the world
 'Cause there just isn't any in mine.

It's your world
 And I don't belong in it
 Foolishly I keep pretending
 That I do
 From the first you have made plain
 That you don't need me.
 (c) Copyright 1961 by Marizona Music, Inc.

★ I JUST DON'T UNDERSTAND

MARIJOHN WILKIN KENT WEST

Well, you call me your baby
 When you're holdin' my hand;
 On how you can hurt me,
 I just don't understand
 Well, you say that you need me
 Like the ocean needs sand
 But the way you mistreat me
 I just don't understand
 Well you know that I love you
 More than anyone can
 But a one sided love
 I just don't understand.
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★ YOU CAN GET HIM, FRANKENSTEIN

EDWARD ADLUM, JR. AHMET ERTEGUN
 PHIL SPECTOR

Well, you can get him, Frankenstein
 You can get him, Frankenstein
 You can save that girl of mine
 Oh, well, you can get him,
 Frankenstein.

Well, here comes my baby walkin' down
 the street
 She looks so pretty and she looks so
 neat

A wolfman came from behind a tree
 The wolfman howlin' (howl sound . . .)
 I ran to the phone and I put in a dime
 I called my good friend, Frankenstein.

Well, you done got her, Frankenstein
 You done got that girl of mine
 You done got her, Frankenstein
 You done got that girl of mine,
 Frankenstein

Frankenstein, bring me back that girl
 of mine
 (Hey, Frankenstein, bring me back that
 girl of mine.)

Well, my baby called me up in the
 middle of the night
 Dracula was present in the pale
 moonlight
 The vampires, bats and rats and all
 She said, "Help, help, that's why I
 called
 She said, "You better call Transylvania
 nine, nine, nine
 And dig my good friend, Frankenstein.

Well, I called my baby on the telephone
 Her mama said she was not at home
 I called Transylvania nine, nine, nine
 I got no answer from Frankenstein
 I switched on the TV to Channel nine
 There was Frankie and Susie doin' the
 Pony time.

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★ YOU DON'T KNOW WHAT IT MEANS

ALONZO TUCKER MORRIS LEVY

JACKIE WILSON

You don't know what it means, yeah
 To lose the one you love
 You don't know how I pray, yeah, yeah
 To the One up above
 Well, I went to my doctor
 I tried every pill he had
 He said, "I can't help you, sir"
 Because what you got
 You really got it bad
 You don't know it, baby
 But I'm in love with you
 Well, I lie in bed at night
 With tears spilling down
 And on my face there's a frown
 Won't somebody help me
 Win this wicked race
 So I can see my baby face to face
 You don't know what it means, no, no
 To be a little lonely
 You don't know what I mean, baby
 When I say I've been blue
 Well, if you had the blues so bad
 Till it hurt your feet to walk
 And now it's gone to your head
 And now it hurts your tongue to talk
 You don't know, baby
 But I'm in love with you
 Well, if you know what I mean
 Baby, if you know the pain
 You would stop my tears from fallin'
 Fallin' down like rain
 You don't know, baby
 But I'm in love with you
 Hey, I'm in love
 I'm in love, baby
 I'm in love
 I need you so bad
 Baby, won't you come on
 Come on, come on.
 Copyright 1961 by Pearl Music Co., Inc.

★ THESE THINGS REMAIN

AL STILLMAN

ROBERT MAXWELL

No star is lost since first we met
 The nightingale sings sweetly yet
 These things remain that once we knew
 These things remain, but where are
 you?

Our fav'rite moon still rides the sky
 Each passing breeze still hides a sigh
 The nights with you that used to be
 These things remain with me
 The touch of heads, the long embrace
 The happy time, time can't erase
 The kiss that vowed we'd never part
 These things remain to haunt my heart
 My love for you, my need for you
 These things remain, these things are
 true

But where, oh, where are you?
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★ YOU DON'T KNOW WHAT YOU'VE GOT

PAUL HAMPTON

GEORGE BURTON

You don't know what you've got
 Until you lose it
 You gave me all your love
 But I abused it
 And now I'm sorry for the things
 I didn't say
 'Cause I know how I acted
 In a foolish way
 Oh, yeah, oh, yeah
 You don't know what you've got
 Until you lose it
 You gave me all your love
 But I misused it
 I never knew how lonely
 Loneliness could be
 And now I need you, dear
 As you once needed me
 Oh, yeah, oh, yeah
 And now, if you'd come back
 To this lonely heart you own
 I'd give you some good lovin'
 Like you've never known.
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A Wave Of Hits



Nino

& The Ebb Tides

A group of young fellows from the East Bronx section of New York had "Time On Their Hands" "One Summer Night" back in 1959. And their decision to form a singing group will result in a continuous stream of hits, making them ever-popular, even "Years From Now."

Our play on words is over. We just thought it was a cute way to start a story! Actually, you could almost write a story using the many and varied song titles and phrases of today's hits.

We would like to introduce you readers out there to a swell bunch of young men who call themselves, professionally, at least, Nino And The Ebb Tides. These four talented lads all hail from the Bronx, New York City, and have really caused quite a stir on the nation's popular music chart listings.

The first record they came out with, "Those Oldies But Goodies," did very well for them considering that there were two versions of the tune out on the record market.

Now, with an accompanying excitement evident on the nation's bandstand TV and D. J. radio shows, Nino And The Ebb Tides have clicked again with their latest recording for MADISON Records, "Juke Box Saturday Night."

On this record the group does the years-back Modernaires' hit, but with an up-dated lyric, using popular songs and singers of today. Included are Nino And The Ebb Tides' version of such hits as "Book Of Love," and "Get A Job," both of which made it big in the past.

The boys have a knack for harmony that comes over big during personal appearances, on record, and on their TV appearances all over the country.

After breaking into the top 100 listings at #99, "Juke Box Saturday Night" started climbing rapidly, in the first week jumping up to #79!

When asked about their hobbies, Nino and the boys answered: "We go for all

sports — baseball, football, hockey, and especially in the summer, swimming at Coney Island or Jones Beach. Since we were 'discovered' by the teenagers, we haven't had too much leisure time at all. But singing for everyone is a ball!"

The lineup of the group is as follows: Nino, 21, who sings lead tenor; Vinny, 22, who sings baritone and bass; Tony, 22, who sings second tenor; and Slim, 21, who sings tenor, and sometimes leads.

The group has been in existence some two years, since the time when Nino and Vinny, who grew up together, met up with Tony and Slim, and discovering their mutual interest in popular music, decided to form their own singing group.

After practicing for a few months, they began making appearances at local dances and friends' parties, becoming very popular in no time at all.

By chance, they were heard by the right guy. They were singing at a local dance, when a man approached them with an offer of an audition. That man was Larry Uttal, the president of MADISON Records. The group came over so well on the audition tapes that Mr. Uttal lost no time cutting their first record and that one was a smash hit!

Yes, Nino And The Ebb Tides have found a place in our Rock & Roll era, and it looks as if they are going to be permanent fixtures. The sounds they make are pleasant to the ear and just what we want to hear. Whether you're in the mood for listening pleasure or dancing, their new tune is a sure bet for us and for THEM, also. Two hits now to their credit — many, many more to come. Keep your eyes on these fellas — they're full of surprises. The boys like the songs of yesterday, when Rhythm And Blues first started out on a national scale, and they do a good job of getting the harmony in their records. What more can we say, except we predict A WAVE OF HITS for Nino And The Ebb Tides — you just wait and see!!!

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6 TOP HITS OF THE WEEK

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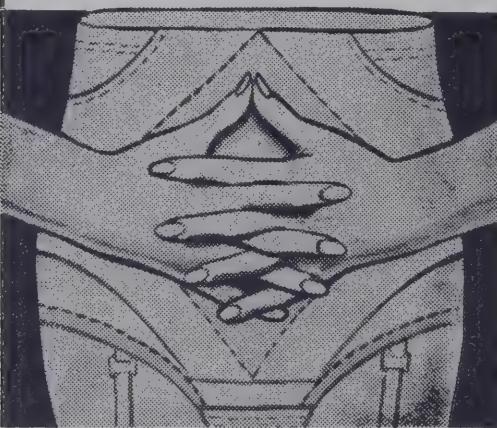
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Because we are sure you will be thrilled with Tummy-Slim we ask you to try it for 10 days before deciding to keep it. You must be 100% satisfied or return Tummy-Slim for a full refund of the purchase price.

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NO LACES — NO STEEL RIBS

Tummy-Slim has no laces or steel ribs to bother you or irritate the tender skin. Tummy-Slim supplies "hold-in" power comfortably, correctly and differently.



← BEFORE
Look at your figure in the mirror, notice the drooping abdomen—the slouched appearance, the flabby waistline.

→ AFTER
Now put on Tummy-Slim and notice the difference. Stomach is flattened—waistline taken in—appearance slenderized. You look and feel better.



LUCKY GAL!



It usually holds true in life that "behind every successful man there is a woman." In show-biz it usually stands to reason that a star could not have achieved the success attained in large part if not for someone behind the scenes. Every star has had his (her) mentor; someone who had enough faith in their abilities to start with to warrant work and attention. Elvis Presley has Col. Tom Parker, Tony Orlando has Al Nevins and Don Kirshner, The Coasters can count on Jerry Lieber and Mike Stoller for a lot of their hit material, and Connie Francis has her dad helping her, along with her manager George Scheck. We could go on and on telling you about all of your favorites, behind each of whom there has always been someone to go to bat.

Mary Pastor is the luckiest girl in the world. That sounds like an overstatement, but she is thus regarded by people in the fascinating show business world.

It's all because of one guy: Lew Douglas. Lew has been around show business for many years and is a noted arranger-composer, credited with being behind more hits than almost anyone else. Mr. Douglas was responsible for many record hits, such as the Jimmy Dorsey etching of "So Rare," a 1957 million-seller, "Bewitched" by Bill Snyder, "The Bible Tells Me So" by Nick Noble, Cathy Carr's smash "Ivory Tower" and many of the hits of Joni James, Patti Page, Pat Boone, and others. A talented composer, he helped Joni immeasurably with "Pretend," "Why Don't You Believe Me?," and "Have You Heard," all strong selections from her repertoire. The Lew Douglas Magic has been instrumental in the establishment of many great singers.

Douglas was so impressed when he heard Mary Pastor sing that he promptly signed her to a personal management contract. Lew is so convinced of Mary's potential that he's working on special arrangements and songs both for her record sessions and her personal appearances.

Mary, who hails from Chicago, was one of the midwest's most popular models (for obvious reasons) before being discovered by Lew Douglas. Although she has made a great deal of money modeling, she prefers singing.

In August, 1961, she signed a contract with VASSAR Records, and her first release is out as you read this. Watch out for this gal. She can't miss!

★ I WAKE UP CRYIN'

HAL DAVID

BURT F. BACHARACH

I wake up cryin'
After tossin' and turnin'
And a-yearnin'
The whole night long
Pretty baby, since you went away
Haven't spent a happy day
'Cause I wake up cryin'
After sobbin' and sighin'
And a-wondrin' just what went wrong
Pretty baby, I was good to you
Why'd you go and make me blue
I need your arms to hold me tight
I need your lips to kiss goodnite
I'm so unhappy on my own
Don't, don't leave me sad and lonely
I wake up cryin' after tossin' and
turnin'

And a-yearnin' the whole nite long
Pretty baby, please come back to me
Save me from this misery
Oh, baby, won'tcha.

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★ BLACK LAND FARMER

FRANKIE MILLER

When the Lord made me He made a simple man
Not much money and not much land
He didn't make me no banker or legal charmer
And the Lord made me a black land farmer
Well my hands ain't smooth my face is rough
My heart is warm and my ways ain't tough,
I guess I'm the luckiest man ever born
'Cause the Lord gave me help and a blank land farm
Breakin' up the new ground early in the day
Gonna plant cotton, I'm gonna plant hay
Love to smell the sweet breeze blowin' thru the corn,
Lord, you sure done me right on my black land farm
I feel like I'm a gettin' closer to you,
God a-plantin' the ground and a-breakin' up the sod;
Well, my mind is at ease and I could do no harm
Lord, I owe it all to you and my black land farm.

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★ I GOT LOVE

LLOYD REESE

I ain't got diamonds
And I ain't got pearls
I ain't got clothes
Like other girls
But sure as the moon's up above
I got love
I ain't got silver
And I ain't got gold
And ev'rything I got
Is a little too old
I ain't got the wings of a dove
But I got love
Now, baby, I don't need a thing
To deliver a kiss
My grandmother taught my mother this

I don't need flippers of silver shoes
For as long as I've got you
I ain't got a Ford or a Cadillac
And ev'rything I got I gotta give it back
I ain't got the skies above
But I get love
Now, I ain't got a ring on my telephone
I ain't got lovin' I can call my own.

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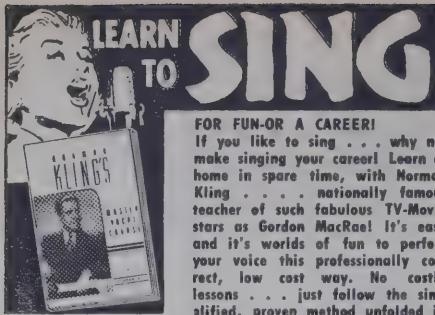
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★ LINDA

JACK LAWRENCE

When I go to sleep
I never count sheep,
I count all the charms about Linda
And lately it seems in all of my dreams
I walk with my arms about Linda
But what good does it do me,
For Linda doesn't know I exist?
Can't help feeling gloomy,
Think of all the lovin' I've missed
We pass on the street, my heart skips a
beat,

I say to myself "Hello, Linda."
If only she'd smile I'd stop her a while
And then I would get to know Linda
But miracles still happen
And when my lucky star begins to
shine
With one lucky break I'll make Linda
mine.

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★ YEARS FROM NOW

ALONZO TUCKER
HORACE OTT

ROBERT ADAMS

Years from now
Maybe I'll be thankful you said goodbye
But if you leave me tonight
I know I'll cry
And the reason I'll cry
Is 'cause I love you
Yes, I love you, baby
You know I love you
And want you to feel the same way too
Years from now
The heartaches and the suffering will
be gone
I know I'll miss you, miss you
When I'm all alone
And the reason I'll miss you
Is 'cause I need you
'Cause I need you, baby
You know I need, need you there
Do my best to please you
'Cause I love you
Yes, I love you, baby
You know I love you, yeah
You know that my love is true, yeah
It's gonna be all over one day, woman
It's gonna be all over
All of the heartaches and sufferin' will
be gone
I love you.

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★ WEIRD BEARD (My Porcupine)

BERNIE WAYNE ROSEMARY MC COY

Porcupine, Porcupine
Ev'rybody calls him Porcupine.

The boy I love is so little and lean
They wouldn't let him play on the
baseball team
He wanted to show he was big and
strong
So he grew a little beard
'Bout one inch long.

He wears a weird beard, my Porcupine
He wears a weird beard, my Porcupine
Lips sweeter than honey wine
It tickles when he kiss me, ha, ha, ha
And I like it fine.

Once we quarreled and I said,
"Goodbye"
For spite I dated another guy
We kissed but I couldn't get in the
groove
The trouble with him
His chin's too smooth.

We're back together like we used to be
And I'm wearing his ring
So the world can see
I'll make him a promise to be his slave
If he promises me, he'll never shave.

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★ WOODEN HEART

FRED WISE

BEN WEISMAN

KAY TWOMEY BERTHOLD KAEMPFER

Can't you see I love you?
Please don't break my heart in two
That's not hard to do
'Cause I don't have a wooden heart
And if you say goodbye
Then I know that I would cry
Maybe I would die
'Cause I don't have a wooden heart
There's no strings upon this love of
mine

It was always you from the start
Treat me nice, treat me good
Treat me like you really should
'Cause I'm not made of wood
And I don't have a wooden heart.

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★ NOTHING WILL KEEP ME FROM YOU

CHRISTOPHER KENNER
DAVE BARTHOLOMEW

I'll let nothing separate me from you
I'll let nothing separate me from you
You're sometimes right, sometimes
wrong

We've even had trouble in our home
But I'll let nothing, oh

Separate me from you
People tell me, they're trying to tell me
That you're no good

I gave you my love, gave you my heart
I want you to tell me
That we'll never part
'Cause I'll let nothing, oh

Separate me from you.

Copyright 1961 by Travis Music Co.

★ LET THE FOUR WINDS BLOW

DAVE BARTHOLOMEW ANTOINE DOMINO

I like the way you talk
I like the way you walk
Let me hold your hand
Try to understand

I want a girl like you
To tell my troubles to
Don't you be afraid

You heard what I said
Have you heard the news
You I'd hate to lose

Please come to my side
Don't say goodbye
Let the four winds blow
Let 'em blow, let 'em blow

From East to West

I love you the best.

Copyright 1955 by Commodore Music Co.

★ I FOUND MY WORLD IN YOU

HOWARD GREENFIELD NEIL SEDAKA

Rome may have its Coliseum
And London Bridge may have its view
While others travel far

I'm staying where you are
I found my world in you
Let them waltz in gay Vienna

Or see the sights of old Peru
Let others cross the sea

These things are not for me
I found my world in you

I heard them sing of Paris in the Spring
Of ski trails on the Alpine snow
I heard them talk of Autumn in New

York

It may be fun

But I don't care to go

There's one place that I'll be happy

Where all my wishes will come true

I'd rather settle down

Right here in my home town

I found my world in you.

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going steady - or wish you were? TELL THE WORLD

WITH THIS GOLDEN

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★ AIN'T THAT LOVE

RAY CHARLES
 Now, baby, when you sigh
 I want to sigh with you
 When you cry
 I want to cry some, too
 Now, ain't that love
 Oh, ain't that love that I feel
 In my heart for you
 When your friends
 Turn their backs on you
 I'll be here
 Just to see you thru
 Now ain't that love
 Ain't that love
 Ain't that love
 Ain't that love, baby
 That I feel in my heart for you
 Ain't that love, baby
 That I feel in my heart for you
 Now when you walk
 I want to walk with you
 When you talk
 I want to talk some, too
 Now, ain't that love
 Oh, ain't that love
 'hat I feel in my heart for you
 f you ever, ever need a friend
 'll be with you, yes
 Jntil the end
 Now, ain't that love
 Ain't that love
 Don't you know, baby
 Don't you know.

Ain't that love, baby
 That I feel in my heart for you
 Baby, won't you let me hold your hand
 I want to squeeze you as tight as I can
 Baby, don't you need me by your side
 To protect you and be your guide
 Baby, I'm so in love with you
 I'll do anything you tell me to.
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★ FLIP FLOP AND FLY

CHARLES CALHOUN LOU WILLIE TURNER
 Now when I get the blues
 I get me a rockin' chair
 When I get the blues
 I get me a rockin' chair
 When the blues overtakes me
 Gonna rock right away from here
 Now when I get lonesome
 I jump on the telephone
 When I get lonesome
 I jump on the telephone
 I call my baby
 Tell her I'm on my way back home.

Give me one more kiss,
 Hold it a long, long time
 Give me one more kiss,
 Hold it a long, long time
 Now love me baby
 Till the feeling hits my head like wine.
 Here comes my baby
 Flashing a new gold tooth
 Here comes my baby
 Flashing a new gold tooth
 Well she's so small
 She can rhumba in a pay phone booth.

I'm like a Mississippi bull frog
 Sitting on a hollow stump
 I'm like a Mississippi bull frog
 Sitting on a hollow stump
 I've got so many women
 I don't know which way to jump.

Now flip, flop and fly
 I don't care if I die
 Now flip, flop and fly
 I don't care if I die
 Don't ever leave me,
 Don't ever say goodbye.
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★ I WONDER WHO

RAY CHARLES
 I, I wonder who
 Gonna be your sweet man
 When I'm gone
 I wonder who
 Gonna be your sweet man
 When I'm gone
 I wonder who, baby
 Gonna be carryin'
 My lovin' on.

You know you find,
 You know you find,
 You know you find
 You know you can find
 You know you can find a new love
 Baby, won't you please tell me so
 Well, it might break my heart
 But still I wanna know.

And if the flame
 I said the flame
 You hear me
 If the flame
 Don't you know
 If the flame
 If the flame in your heart
 Only burns true love for me
 Well, don't let nobody
 Turn their backs on me.

You know, when I
 I said, when I
 You know, when I
 Don't you know, when I
 When I lost my baby
 Lost the best friend I ever had
 And if I don't find my baby
 Hey, hey, hey
 It's gonna drive me mad.
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 James Darren
 Doris Day
 Sandra Dee
 Troy Donahue
 Fabian
 Eric Fleming
 Connie Francis
 Dwayne Hickman

Robert Horton
 Rock Hudson
 Tab Hunter
 Will Hutchins
 Michael Landon
 Sophia Loren
 Carol Lynley
 Jayne Mansfield
 Doug McClure
 Gardner McKay

Sal Mineo
 Ricky Nelson
 Hugh O'Brian
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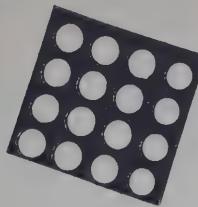
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ALBUM



ALLEY

Say there,

We'd like to let you in on what's latest on the album scene. We're givin' the word that a lot of your favorites have released albums, so get with it, cats!

That Rock 'n' Roller, Fabian, has a new album out, released by CHANNEL Records. Outstanding tunes in this new set are "Kansas City," "Singin' The Blues," "Nobody," and "Hey Little Girl." A good addition to any Rock 'n' Roll collection; a must for Fabe-fans.



There's a new Johnny Mathis COLUMBIA album on the racks at your favorite record shop. It's called "A Portrait Of Johnny" and aside from the always smooth velvet-voiced ballad renditions on this record, it features a framed oil painting reproduction of the cover photo, without lettering, of course. A real collector's item for Johnny Mathis fans. The songs include "How To Handle A Woman" and "Oh That Feeling."

The Fat Man himself, Fats Domino, does something different in his latest IMPERIAL album "Let The Four Winds Blow." On this one, he does such old tunes as "Your Cheatin' Heart" and "You Win Again," giving them a sense of being so completely "right" for his unique personal style. The only two originals in the album are his own; the current hit and title tune "Let The Four Winds Blow" and "Good Hearted Man." This is the latest in a long string of hit albums for Fats.

A new group on the scene with plenty of musical knowhow is The Zeniths, with their first album, "Makin' The Scene." They have a nice approach to their material and really stand out on blues things, such as "Smack Dab In The Middle" and "Roll 'em Pete," the Joe Williams-Count Basie hits. A stand-out first album on ATLANTIC, home of many greats.

Connie Francis, you hardly need reminding, is America's most popular vocalist. This MGM album clearly indicates why. Called "More Greatest Hits — Connie Francis," it's a collection of some of her more recent hits. Beautiful blue cover; a good addition to the fifteen-odd albums the thrush has on the market.



Chubby Checker, that personable young gentleman, has another feather in his cap, in the form of a new shoutin', twistin' and rockin' LP. Called "Let's Twist Again" the PARKWAY disc features Chubby calling the turns on different dance tunes, really movin' in on Gary Bond's "Quarter To Three," "Ballin' The Jack," ten more guaranteed to make you move!

That California sensation, Timi Yuro, who reached the top with her top-flight etching of "Hurt" for LIBERTY Records follows it up in great style on the album "Timi Yuro — Hurt!!!" Included are "Hurt" and "I Apologize," plus standout vocalizing in her very soulful, personal style on such evergreens as "I Should Care," "You'll Never Know," "Cry," "I Won't Cry Anymore," others, all in the sad love groove. A sensational talent, this gal. We're already looking forward to her next hit.



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★ HARD TIMES (No One Knows Better Than I)

RAY CHARLES

My mother told me before she passed away Said, "Son, when I'm gone Don't forget to pray 'Cause there'll be hard times, hard times"

Who knows better than I. Well, I soon found out Just what she meant When I had to pawn my clothes Just to pay the rent Talkin' 'bout hard times, hard times Who known better than I.

I had a woman, Lord Who was always around But when I lost my money She put me down Talkin' 'bout hard times You know, those hard times Who knows better than I.

Yeah, oh, yeah One of these days There'll be no sorrow When I pass away I said, no more hard times I said, now more hard times Who knows better than I.

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★ HE GIVES

NAT SIMON

He gives me feet, I can walk Lips, I can talk Eyes bright and clear Ears, I can hear He gives me all of these things I'm speaking of And He gives me love And He gives me love.

He gives me songs I can sing Church bells that ring Pray'r's I can pray Hope ev'ry day.

He gives me wine and my bread Apples so reds Cherries so sweet Plenty to eat.

He gives me cotton to bale Possum and quail Fish in the sea Fruit on the tree.

He gives me flowers that grow Sun, rain and snow Rivers and springs Wonderful things.

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★ PRETTY, PRETTY GIRL

TOM GLOZEK

CLARENCE JOHNSON
Come on, pretty, pretty girl
My pretty, pretty, pretty girl
I really love you so
Whoa, well, I will never make you cry
Because you fill my heart with joy
I'll never let you go
I want to know, I want to know
I want to know, I want to know
I want to know, pretty baby
If you really need me so
Promise you'll never let me go
Until the end of time
Whoa, well, I want you to hear my plea
And stop this type of misery
You have put me thru
I want to know, I want to know
I want to know, I want to know.
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★ I THINK YOU WANT MY GIRL

JEFF BARRY

You say you saw her bein' untrue
Doin' things she shouldn't do
But I don't believe you
No, I don't believe you
I think you want my girl
I think you want my girl
I think you want my girl
You say you're comin' to me
Like a friend
Sayin' my love is comin' to an end
But I don't believe you
No, I don't believe you
I think you want my girl
I think you want my girl
You say that she don't want me no
more, no, no, no, no, no, no, no, no
Somethin's not right
Oh, well-a, you can't tell me
That girl don't love me
Not the way she kissed me last night
Well-a, tho, you say she's gonna stray
She's gonna break my heart someday
Well, I'll have to see that
Before I'll believe that
I think you want my girl
I think you want my girl.
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★ RAGS

FRANK C. SLAY, JR.

BOB CREWE

We're livin' in a world of rags
I mean the kind you dance to
The doosey, bluesy, blinkin' rag
You're jumpin' in your pants to
Ragtime, rag, yeah rags.

I want rags
(Alexander has a ragtime band)
I want rags'
(Cowboy Joe is a ragtime man)
Gimme some rags
(Shimmy, shimmy, shimmy, ragtime
mop)

I need rags
(Oh, oopa, doopa, alley cat bop)
Mum, mum, mum, mum, mum, ma,
mum,
Ma, mum, mum, mop, mop, mop, mop
Ma, pa, na, pa, nop, nop.

Though you may go from rags to riches
You'll wind up in rags
No matter what the crazy switch is
The answer's in the bag
Ra-a-a-a-agtime! Ra-a-a-a-ag, yeah
rags!

Like old man river keeps a rollin'
And old Gibraltar does a rock
This groovy sound goes on forever
Like Mister Big Ben's clock
Ra-a-a-a-agtime! Ra-a-a-a-ag, yeah,
rags!

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★ I GOT TO GET AWAY FROM IT ALL

LLOYD REESE

Mama, you told me, you told me
That this man did mean me no good
And he beats me and scolds me
Oh, just like you said he would
Mama, and he knocks me down
And he makes me fall
But I got to get away from it all
Oh, listen, mama, I tell you
Oh, it ain't a good man left in this town
You know what they'll do, mama
They'll keep making promises
And, oh, I know they'll go on runnin' aroun'

For me and that man
This town is too small
And I got to get away from it all
Now all of this takes my mind back
To a few nights ago
When I was alone in my bed
Mama, I cried all night long
There was nobody there
To help me ease my achin' head
Now, mama, it's a pity
It's a pity, you know it
Because I don't know why he's born
Oh, nothing can stop me
Mm, mama, 'cause I've got my protection in my bag
And I, I don't want him to follow
'Cause I'm packin' my pistols
But I ain't leavin' nothin', mama
'Cause I get even all around, ev'rywhere
And one more favor I've got to ask of you
Mama, mama, tell him not to write to me
And, oh, don't even call
'Cause I just got to get away from it all.

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★ DOCTOR LOVE

JEFF BARRY

Got the feelin', got the pain
Think my baby's gone again
Got the fever in my head
Tossin', turnin' in my bed
Doctor love, doctor love
Doctor love, there's only one remedy
Bring my baby back to me
Doctor love
Just can't eat, can't sleep at night
Doctor love, come make it right
Soul is hurtin', I'm in trouble
Doctor love, come on the double.
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★ ALWAYS LATE (Why Lead Me On)

HOWARD GUYTON ESTHER NAVARRO

Always late for all our dates
Can't understand
Why you do me like you do
And say I'm your man
Why don't you tell me?
Why lead me on?
If you don't love me, baby
Why lead me on?
Why you say the things you speak
When you call me on the phone?
Why don't you tell me?
Why lead me on?
I pray to the heavens up above
That you would know how I feel
But if you don't love me with all your heart
I'll live in misery
Always late for all our dates
Can't understand
Why you do me like you do
And say I'm your man
Why don't you tell me?
Why lead me on?
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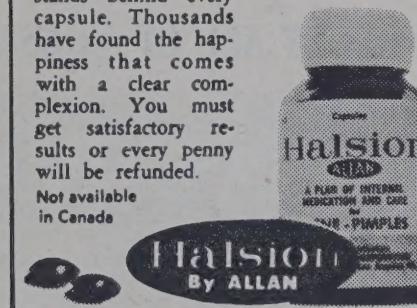


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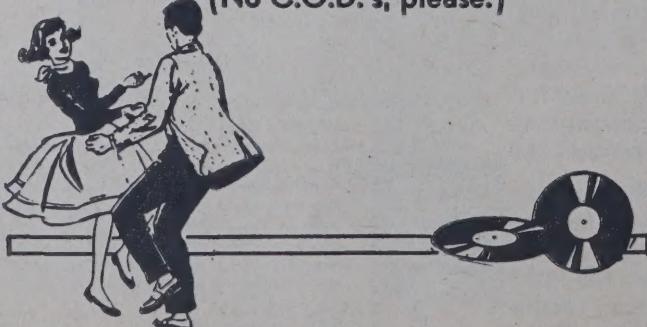
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| 4. A Fool Such As I | 31. Beyond The Sea | 55. Volaré | 80. Please Love Me Forever |
| 5. Sorry I Ran All The Way Home | 32. Where Or When | 56. All My Love | 81. Asia Minor |
| 6. That's Why | 33. Let It Be Me | 57. Dreamin' | 82. Once Upon A Time |
| 7. Tiger | 34. What In The World's Come Over You | 58. Kiddio | 83. Blue Moon |
| 8. Hushabye | 35. Baby You Got What It Takes | 59. Ta Ta | 84. Your One And Only Love |
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| 10. Personality | 37. Wild One | 61. You Talk Too Much | 86. Some Kind Of Wonderful |
| 11. Tallahassee Lassie | 38. Puppy Love | 62. Georgia On My Mind | 87. Daddy's Home |
| 12. Along Came Jones | 39. Mama | 63. Blue Angel | 88. The Continental Walk |
| 13. Posion Ivy | 40. O Dio Mio | 64. Stay | 89. Mama Said |
| 14. Just Ask Your Heart | 41. I Love The Way You Love | 65. Artificial Flowers | 90. Runnin' Scared |
| 15. Put Your Head On My Shoulder | 42. Tall Oak Tree | 66. Poetry In Motion | 91. Do-Re-Mi |
| 16. I'm Gonna Get Married | 43. Burning Bridges | 67. Wonderland By Night | 92. Give My Regards To Broadway |
| 17. Sleep Walk | 44. When You Wish Upon A Star | 68. Ruby | 93. Mary Is A Grand Old Name |
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| 19. Come Into My Heart | 46. Good Timin' | 70. Will You Love Me Tomorrow | 95. Reveille Rock |
| 20. We Got Love | 47. Cradle Of Love | 71. Rubber Ball | 96. Yankee Doodle Boy |
| 21. Heartaches By The Number | 48. Let The Little Girl Dance | 72. Angel Baby | 97. 45 Minutes From Broadway |
| 22. In The Mood | 49. Alley Oop | 73. Emotions | 98. Harrigan |
| 23. So Many Ways | 50. I'm Sorry | 74. Wheels | |
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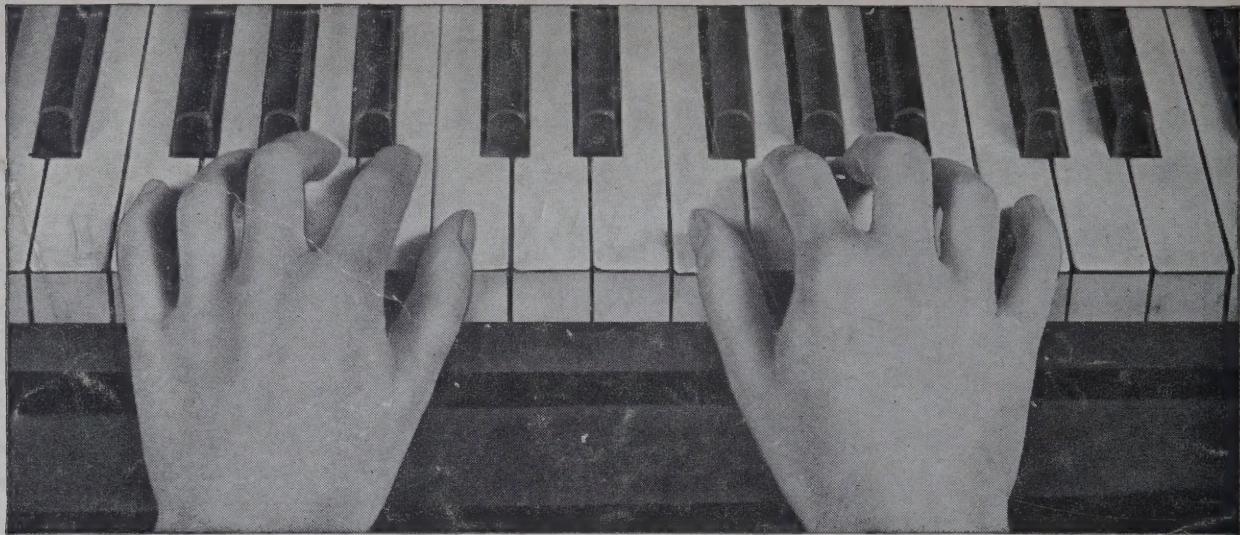
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